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STYLISTIC FUNCTIONALIZATION OF WORDS AND SENTENCES RELATED TO SUFISM IN THE WORK "NASOYIMU-L MUHABBAT"

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ABSTRACT

The language and style of Alisher Navoi's works have been extensively researched and researched by literary scholars, linguists, textologists, and source scholars. His rare works are so wide in terms of subject matter that there are many questions that still require study and await solution. In particular, his Nasoyim ul Muhabbat contains detailed information about the stylistic functionalization of words and sentences related to the science of Sufism.

KEYWORDS

Sufis, Navoi's poems, Nasoyim ul muhabbat, Arbain, literature, poets.

INTRODUCTION

As we mentioned above, Navoi's work "Nasayimul Muhabbat" was written based on Jami's work, and in the process of studying it seriously, it made us come to a clear opinion that it has its own language and style, narrative, and individuality. In the creation of this tazkira, the strong influence of Jami's work can be felt. This, of course, is one of the main reasons for the importance of mysticism in Jami's work. It is connected

with the fact that Abdurahman Jami took lessons from the Naqshbandi sheikh Sa'duddin Muhammad Kashgari in the years 1414-1492. Later, Jami established friendly relations with Khoja Ubaidullah Ahror, and at certain times he worked in Hossein Boygaro's palace.

In these periods, examples of creativity in Persian and Arabic languages included masnavi, pand-nasihad and

narrations, and in his book "Nafahot al-uns min hazarot al-quds" the names of 608 Sufis who lived until the 15th century are mentioned. . Navoi fills this list with Turkish Sufis and, as we mentioned above, brings the number of saints to 770 in "Nasayim al-Muhabbat". This is why he fundamentally distinguishes Navoi's work from Jami's work. The work "Nasayimul Muhabbat" appears as an independent and original work, as it differs from the work "Nafahot al-uns min hazarot al-quds" in many ways. In particular, unlike other works, Navoi provides information about 36 Indian women. F. Attar's "Tazkira" with information about 19 saints, more than 100 Turkish saints, as well as describing Jami among the saints in the work proves another uniqueness of the work.

According to sources, in 1476, Alisher Navoi gave his hand to Jami and accepted Naqshbandism. He observes and studies the harmony of Naqshbandiyya and wahdat al-wujud teachings in Jami's work. Giving a philosophical-mystical spirit and scientific-theoretical power to the sect, which has acquired a political-social, practical-religious character with its universal mystical-mystical works - the greatest service of the Naqshbandi pir in the history of mysticism and mysticism-philosophy has a great influence on Navoi's work.

This is the impetus for Sufism to take place in Navoi's work. As a result, the ascension of a person towards God (uruj) is raised to the level of the main idea in Navoi, and even the epics "Khamsa" and "Lison at-

Tayr" are among the works depicting uruj. Now, in Navoi's work, the beauty of the world begins to be considered as a continuation and material expression of divine beauty. The question of searching for purely religious ideas or purely secular ideas takes place in his works. In Navoi's works, the motif of expressing each expression with a bright and deep meaning, hidden within seven layers of veils, is strengthened.

At this point, it can be said that in his works, the functionalization of language units, stylistic features, stylistic possibilities, maturity are expressed in a completely different way.

For example, Beloved means God, the Prophet, Pir, and one's loved one; to take into account the same four concepts when saying "saki", and when saying "lab", the word of the pir, divine grace; eyebrow means the border between the divine world and the material world; the waist means a perfect human imagination, a thin waist means the thinness of a perfect human imagination; it is clear that it is impossible to understand the Sufi poem without understanding the symbols of the perfect human being.

Navoi's mystical philosophy is extremely broad, and his works are understood by Sufis in their own way, and ordinary readers in their own way. In this work, it can be seen that his opinions and conclusions about the main principles and ways of the Naqshbandi leech are openly stated in small genres such as khita and ghazal.

He expresses each of his thoughts in the epics in connection with a certain ideological intention, within the framework of the artistic context. In his works, he openly admits his attitude to Sufism, in particular, the Naqshbandi order. It is also important that his attitude to certain social currents and associations, which had a great influence on his worldview, is hidden behind the veil skillfully woven by the thinker in the work.

Navoi's attitude to futuvvat (juvenility), which had a great influence on the formation of the concept of a perfect human being, is a unique branch of futuvvat in Asia Minor and is called "javonmard" in Khurasan and Movarounnahr, to create a vivid image of the representative of the "Akhiyyah" movement. we can see that it was motivated. In the poet's own language: Muruvvat means that everything is given, there is no work, Futuvvat means that everything is done, that is, no

In the works of the poet, the terms "futuvvat" and "courage" are often mentioned as a positive characteristic of perfect people.

Alisher Navoi is loyal to the Naqshbandi leech through his "Nasayimul Muhabbat" and many other mystical works. Although Navoi himself emphasized that there is no mention of jahr, samo' and khilvat in Naqshbandiya's demands, according to Babur's information, "the mystics gathered under Alisherbek

(like Kamoliddin Husayn Gozurgohi) and wojd (jahr) and they are doing samo'.

Recognition of the diversity of opinions on any issue, respect for different sects and sects, an impartial attitude to different sects and sects, indirect - veiled expression of one's opinion in very sensitive places, and most importantly, the stability of the sense of justice in all issues is Navoi's genius. is one of the characteristic features for Alisher Navoi pays special attention to the Naqshbandi tariqa, follows the instructions of the tariqat and has close relations with the Naqshbandi pirs (teachers).

In the 15th century, the largest property owner in Movarounnahr, the head of the Naqshbandi leech, was Khoja Ahrori Vali, and the same person in Khurasan was Alisher Navoi. The reason is that Navoi does not love possessions and positions, he completely frees the heart from their thoughts and turns it into a place of God's love, a pure mirror where the Beloved resides. Asceticism in Navoi's work:

“Oltun, kumushga hirs man'ikim, tutmog'i ilikni qora qilur va muhabbat ko'ngulni. Ko'p oltun, kumush sari qo'l so'nmag'il, Ki tutsang, katingni qaro zang etar. Ko'ngulda dog'i maylini asrama, Ki ko'nglungni dog'i hamul rang etar”.

During the early period of Alisher Navoi's work, Naqshbandi doctrine spread widely in Movarounnahr and Khorasan, and its influence began to be seen in

written literature. The information presented in the second meeting of the masnavis of Amir Sayyid Qasimi, "Majalis" indicates that there were poets belonging to this sect not only in the youth of Navoi, but also among creative people belonging to the environment of Herat. Although the time of Alisher Navoi's official entry into the Naqshbandi leech is marked by his hand to Jami (1476-77), in fact, the official result of the long gradual development of Navoi's faith is determined by this event.

From this point of view, we would like to focus below on the use of parcellated units in Alisher Navoy's work "Nasayimul Muhabbat".

There are such syntactic constructions in the text, which are formed by the transformation of a single syntactic construction into two independent communicative units. One of them is distinguished from the others by the prominence of stylistic coloring and intonation independence. This is referred to as a parcellation in expressive syntax. Therefore, parcellets are separated from the main sentence, have an independent expressive value and become syntactic forms that serve to provide emotionality in the text. A simple syntactic analysis of such constructions is insufficient, it cannot fully reveal the content they contain and the intended purpose.

Parcellates have a dynamic character, a construction that is distinguished by its semantic function and,

accordingly, its own intonation, and the syntactic structure of the sentence is complicated both syntactically and meaningfully. Therefore, parcellations are considered as a methodological tool that creates communicative expressiveness.

CONCLUSION

Alisher Navoi widely used dialogic speeches in this work and effectively used parcellations in their composition. This method gives the reader the impression that the narrated events are happening live, that the interlocutors are live participants. This is very important for the aesthetic impact of the artistic text. Syntactic constructions in dialogues, of course, served to express different poetic and stylistic intentions of the author, emphasize logic, and strengthen expression.

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